

# SING OUT!

A PEOPLES ARTISTS PUBLICATION  
Vol. I No. 4 August, 1950 - 25¢

**Mrs. Grayson Brings  
Findings to Martinsville 7**

Mei Fink  
RICHMOND, Va., July 27 — Mrs. Josephine  
ville Seven —

**NIGHT POLICE ATTEMPT TO  
PEACE RALLY AT UNION ST**

W.C. Fisher, Coeditor, Marcel Schuman

**Peace Singers  
Held in Philly  
in New Chari**

PHILADELPHIA, July 31

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Counsel Ouster  
For Trenton 6**

Three Civil Rights Congress  
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**Fails to  
Peace L**

**Cr Says It's**

**Going to Stay in  
Birmingham**

**DEER TO JAIL BRIDGE  
FOR SUPPORTING PEACE**

IN PHILADELPHIA, July 31

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book to us for**

**FREEDOMS**

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\$20,000 Boil**

PHILADELPHIA

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**SAYS HE WON**





## "WHAT ARE WE DOING OUT HERE?"

**HOWARD FAST** tells how his daughter reacted when he told her that Marzani, father of her playmate Riki, was in jail because he was a good man. Though she is a little girl, she had no difficulty in comprehending this, says Howard Fast. What she could not comprehend was why, when Carl Marzani was in jail, her own father still had his freedom. "Aren't you a good man?" she asked.

So we can imagine our imprisoned cultural workers and friends asking "And what are you doing out there?". Let's examine ourselves. Are we still "out there" because we have not acted vigorously in the people's behalf, or can we justly feel that we are just fortunate enough to be "out here" to carry on the important work for which these honored citizens have gone to prison. And we salute them with the determination to carry on the responsibility which is placed upon us. We dare not become lethargic at this time, when fascism is creeping upon our land. It is clear that our failure to be alert and active during these times can be disastrous to us, to all humanity, and to the world. Our tribute will have to be not in words, music, or songs alone, but in our actions and cultural struggle.

Are we "out there" writing the songs that must be written?

Are we performing where we are most needed, on picketlines, at rallies, at meetings, etc., where "Song is a form of battle" for Peace?

Are we working creatively for the realization of a true people's culture? We should be, because we hold that "Nothing is too good for the people".

Are we training ourselves for greater usefulness as soloists, choral directors, song leaders, instrumentalists?

Are we giving an emotional focus and strength to others in the forefront of the struggle for human decency, brotherhood and peace? If we are, we may feel that our activity will fill at least part of the void that has been temporarily created by the imprisonment of our heroic co-workers. ooooo

## Sing Out

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# 23 THERE STANDS A PRISONER

Words and music  
by Edith Segal

This play-song for children, dating from 1931, is based on the much older "There stands a red rose growing in the ring". The melody is an old folk tune probably German in origin.

With a moderate lilting rhythm

There stands a pris - 'ner locked up in the pen, His crime was he fought for the  
rights of work-ing men. His first name is \_\_\_\_\_.  
His first name is \_\_\_\_\_, Locked up in the pen. From his cell to you he calls,  
you he calls, you he calls. From his cell to you he calls to break the prison walls.

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\*Put in any contemporary political prisoner.

Willie McGee, Clyde Allen, Richard Morford, Ring Lardner Jr., Alvah Bessie, Lester Cole, Herbert Biberman, Albert Maltz, Edward Dymtryk, Samuel Orhitz, Andy Wright, Eugene Dennis, Harry M. Justiz, Manuel Magana, Dr. Louis Miller, Carl Marzani, Dr. Jacob Auslander, George Marshall, James Lustig, John Howard Lawson, Dalton Trumbo, Collis English, Ralph Cooper, McKinley Forrest, John McKenzie, James H. Thorpe, Horace Miller, Dr. Edward K. Barsky, Howard Fast, Booker T. Millner, James Luther Harriston, Howard Leo Harriston, Frank Harriston, Ralph Ditchik, Ray Stough, and many others.

# 24 I SAW A MAN

Words by Lewis Allan

Music by Jenny Wells

Sometimes an idea or a song which was written in former times, speaks to us again as directly as if it had been for today. Such is the case with this song. It was written just after World War I, when our country was engaged in an imperialist venture to make the world "Safe for democracy". And so we are supposed to be at war to save Korea for Dulles, MacArthur, Truman, et al. Have you signed the Peace Petition?

Freely and in a moderate tempo

The musical score is written on ten staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the staves, and guitar chords are indicated above the notes. The lyrics are: "I saw a man with-out a leg And when I turned to stare, He said to me: 'The oth-er one is bur-ied o-ver there!' I saw a man with-out an arm, And when he caught my glance, He turned and said: 'A sou-ve-nir I left be-hind in France.' I saw a man with-out an eye, He winked his one at me And said, 'I gave the mate of this to save de-moc-ra-cy!'. I saw a man with-out a heart His hands were soft and clean, He said: 'I made my lit-tle pile in nine-teen-sev-en-teen."

Chords: Gm, Dm, Gm, F7, Bb, Cm, Dm, Gm, Dm, Gm, Dm, A7, Bb, Eb7, Eb7, D7, Gm, Dm, Gm, F7, Eb, Cm, D7, Gm.



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# 25 I'VE BEEN REDEEMED

Words and music by James Hutchinson

Another choral number, this time in Spiritual style. For more on author Jim Hutchinson, see the article on page 13.

**Jump time**  
**CHORUS**  (2nd time) Yes!

I know I been re - deemed,  
G7 yes C  
know I been re - deemed, I know I been re -  
F C G7 1. 2. C 3. 1st Chorus  
deemed 'Cause I been in the fight for Peace. I Peace. I  
**VERSE C (Solo)** CHO. Am G7  
Sis - ter have you been con - vert - ed Yes! Yes!  
C Solo: F D7 C G7  
Yes! Then tell me the road to take, Take that.  
C G7 C F Fm C (Dal Segno)  
fight - ing Un - ion Road, It will lead you safe - ly home. I 

**LAST CHO. C** I know I been re - deemed, I know I  
know I been re - deemed, I know I been re -  
G7 been re - deemed, C D7  
deemed, I know I been re - deemed 'Cause I been  
in the fight for Peace!  
G7 C G7 C  
in the fight for Peace!

**OTHER VERSES:** 2. Brother ..... take that Anti-Jim-Crow Road, ....  
3. People ..... take that Peace Petition Road, ....

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# SINGING PEOPLE

- A couple of guests stomped out of a summer resort after railing against the political content of a one act play against the atom bomb and a peace song. After several unprintable epithets they hurled the last "bon mot" when they said "We don't want anyone to propagate on our vacation!"
- In these days when brave men sit in jail for fighting for peace, for Negro-white unity and for the many facets of the dignity of man - when dozens of Negroes await the death sentence for crimes they did not commit singers have been disturbed at singing the "Star Spangled Banner" whose words are denied by the events of the times. At a recent meeting where Eugene Dennis spoke to his comrades before going to prison, the chairlady remarked, at the close of the singing of our national anthem, "How appropriate that the last line ends with a question mark!"
- We are sorry to report the burning down of Camp Unity (NY) Casino. Especially sorry also for Herbert Haufrecht, whose newly written opera SALEM STORY was to get its first performance there this summer. The casino burned down at 2 am Tuesday, July 25th, along with three pianos, and all other musical instruments and stage equipment.
- Attendance at a preview of SALEM STORY (mentioned above) convinces us that Herbert Haufrecht has written one of the most profound indictments we have in music, of the present day witch-hunts. The text by Sidney Alexander, is based upon the Salem Witch-hunts which mark a dark page in our early colonial history. Watch for premiere performance. You cant afford to miss it. - by Betty Sanders

## PHILADELPHIA STORY — ( A LETTER )

We are a group of six young people, Negro and white who have temporarily given up our jobs, our professions, our studies in order to devote ourselves to campaigning in the great movement for peace in our world.

When we first came together, we were inspired by many things. Certainly one of them was the great tradition of democracy and fighting for what one believed, that was part of our upbringing. Three of us are Negro people. We continue to have faith in what American democracy can mean, though the democratic traditions have not applied to Negro people since the Reconstruction Period.

Secondly, we were inspired by the unprecedented movement of the common people all over the world in defense of a life of peace and decent living conditions.


Thirdly, we were inspired by a man who in the face of one of the most severe attacks from the reactionary forces levelled at any great American in the history of our country stood up to rally the American people in a "Gideon's army", because this was our century, this was "the century of the common man". We were proud to think of ourselves as part of this great Gideon's army. Because Henry Wallace was a symbol for us of everything that was fine and strong, optimistic and progressive in our American heritage.

Our group is touring the state of Pennsylvania under the auspices of the "Crusaders for Peace". Today, in reading the editorial of the reactionary Philadelphia Inquirer we read more than "just another piece of bad news". The editorial said that Henry Wallace

( Cont'd on page 11 )

# 26 POLITICAL ECONOMY

Words and music by Josiah Warren (1798-1874)  
Transcribed and edited by Herbert Haufrecht



With energy


I. **F C7 F**  
Gen - ius con - trives all

II.  
Mon - ey drives all

III.  
La - bor makes all and

IV.  
Spec - u - la - tion takes all!

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This round was published in 1860 in a volume entitled "Music As An Exact Science". The author, Josiah Warren, was an American scientist and inventor whose early years were spent in the study of music. It was natural therefore, that he should attempt to make the written art of music more accurate and scientific. He therefore wrote the above mentioned treatise which described his new notation of music. Noteworthy was the fact that he was motivated in making music more accessible to the people.

The content of the music in this volume was influenced by his participation in the early socialist movement of Robert Owen, at New Harmony, Ind.

The speculators who were "taking all" in those days can take an object lesson from the greedy corporations who are raising the prices today.

In a future issue we hope to publish a more comprehensive article about Josiah Warren and his songs.





PEOPLES ARTISTS ARE SINGING FOR THE STRUGGLES OF  
ST. LOUIS, BOSTON, ALL OVER PENNSYLVANIA, LOS AN

## CALIFORNIA - Lewis Allan

Something new has been added to the West Coast, the First Annual People's Choral Festival, presented by the California Choral Council, in International Songs for Peace.

This exciting event took place Saturday evening, June 17, at the Embassy Auditorium in Los Angeles before a near capacity crowd. Six choruses participated in the event, The Fraternal Songsters of the Jewish People's Fraternal Order, under the direction of Sonny Vale; The Luvenia Nash Singers, a Negro group; Earl Robinson's Southern California Labor School Chorus, the Jewish People's Chorus, Eugene Malek conducting; the California Labor School Chorus of San Francisco, directed by Leo Christiansen and the Mexican American Singers, a newly organized group, under the direction of Cris Ruiz.

The script written by Lewis Allan was narrated by Averill Berman, popular West Coast labor radio commentator. Morris Carnovsky, well-known stage and screen actor, read the powerful poem, "Let the Rail Splitter Awake" by Pablo Neruda and Wendell Collins gifted Negro actor read the poem "For My Day" by Margaret Walker, the young Negro poet.

High lights of the evening were the rendition of "Ballad for Americans" by the Luvenia Nash Singers and Southern California Labor School Chorus, "The Yellow River Cantata" by the

California Labor School Chorus of San Francisco, "The Whole Wide World Around", and "When Plain People Meet", a new song by Earl Robinson with lyrics by Lewis Allan based on the words of Benjamin Franklin.

## BOSTON - Jacqueline Steiner

Here's a few words about Peoples Artists of Boston. We didn't start out with that impressive title - as a matter of fact, the group first got together when Walter O'Brian was running for Mayor of Boston last fall. He needed some campaign songs, and asked Bess Hawes to see if she could round up a group of people who would be interested in composing, playing, and singing them. When the O'Brian campaign was over, we found we wanted to stay together as a musical group; and under Bess's leadership we've developed an active group of about twenty people. We have a square dance band which sprouts a fiddle, banjo-ukelele, banjo, mandolin several guitars and piano, washtub bass, harmonica, and washboard with cymbals. (The last a particularly complex thing to play!) Not that we play all of these things at one time, especially since our banjo-uke player is also our harmonica virtuoso, and he hasn't yet succeeded in doing both at the same time.

Our main activity, however, is in doing bookings (mainly folksinging, with





GLS OF THE PEOPLE, NOT ONLY IN NYC., BUT IN  
LOS ANGELES, CALIFORNIA, AND "ALL OVER THIS LAND"!

an occasional square dance) for progressive organizations in Boston. As far as we know we are the first musical group to perform this function consistently at least for a good many years. Our aim is not only to entertain and build morale at progressive gatherings but also to write songs around the important issues which come up.

In order to build up our repertoire, interest the progressive community and stimulate song writing we conceived the idea of having periodic hootenannies built around various themes - PEACE IT'S WONDERFUL was written for one of our hoots on Peace.

### **ST. LOUIS** - Waldemar Hille

When I arrived in St. Louis last fall all that was needed was someone to get things rolling.

So I organized a small singing group, the Neighborhood Chorus, which was in constant demand. The audiences couldn't hear them enough and too long, and everybody sang with them. My little knowledge of guitar playing was good enough to start community singing, and the chorus did the singing leads.

When Ted Egri, Kansas City artist, came to St. Louis to report on the Budapest Youth Festival our group was ready to sing quite a repertoire, and we surprised him by singing the "Prague Youth Festival" song. Somehow he hadn't expected it, and it put him in a wonderful mood to give his

report. He told us how this song had become the official youth song of the festivals and that all meetings were opened and closed by rising and joyously singing this song together. So at the close we followed his cue, and had the audience stand and repeat the chorus again. We felt quite international that evening ourselves - with Negro and white listening to an artist from Kansas City, born in Austria.

After that we were invited to sing for almost every meeting of the progressive party, YPA, CRC, SSEU (Social Service Employment Union) and ASP. We also sang at places like the YMHA and St. Louis Community centers. At a Civil Rights program we held forth with song one evening waiting for the speaker to arrive. Ordinarily such waiting would have been tragic, and people would drift away, but in this case the singing went over so well that the report was: "never had such singing before...we ought to do this more often..." etc.

A "War No More" concert was one of the best things we did. It gave us a chance to call in other artists and to meet a lot of talent (Progressive, for peace) we hardly knew existed in St. Louis. The program was held in a Negro Church with the local church choir joining us. St. Louis has seldom seen or heard such enthusiastic singing as we had that night with the combined choruses and audience singing songs that expressed just how we felt.

What we couldn't do ourselves was  
(Cont'd on back page)

## 27

# STRANGE DEATH OF JOHN DOE

The Almanac Singers

With hundreds of American and Korean John Does being needlessly killed every week, this ten-year-old song has a special appropriateness. The tune is, of course, the well-known "Young Man Who Wouldn't Hoe Corn"

G  
Moderately and smoothly

I'll sing you a song and it's not ver - y

long, It's a - bout a young man who nev-er did wrong;

Sud - den - ly he died one day, The rea - son

why, No one would say. \_\_\_\_\_

2. He was tall and long and his arms were strong,  
And this is the strange part of my song;  
He was always well from foot to head,  
And then one day they found him dead.
3. They found him dead so I've been told,  
His eyes were closed, his heart was cold;  
Only one clue to how he died -  
A bayonet sticking in his side.

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("Philadelphia.." cont'd from page 6)  
had finally learned that the Bi-partisan  
cold war policy was the only one for  
Americans.

It is a difficult thing to understand.  
It is a difficult thing to accept the fact  
that the man who has not been confused  
by the reactionary propaganda though  
it has come in thick and heavy doses  
upon him and everything he has stood  
for - now is confused.

We want you to know that even if  
you do falter or even fall, we will never  
lose faith in our ability to establish  
real peace on earth and a real "century  
of the common man".

Sincerely,  
**CARAVAN FOR PEACE**



Beatrice Williams  
John Wilson  
Margaret McCaden  
Ray Stough  
Ralph Ditchik

## "IS PEACE A CRIME?"

.....is a question which has frequently  
been asked rhetorically in recent weeks.  
Now it appears that the answer is yes-  
at least in Philadelphia, where two  
members of a Caravan for Peace, con-  
ductor Ralph Ditchik and singer Ray  
Stough, were fined \$10 apiece for "dis-  
orderly conduct", (defined as having  
copies of the Stockholm appeal against  
atomic weapons). They are, at this writ-  
ing, still being held in \$10,000 bail a-  
piece, not (as you might think) for plot-  
ting to blow up the White House, but  
for "resisting arrest".



**WORK SONGS AND SPIRITUALS,**  
Leonard de Paur Infantry Chorus ML  
2119 Columbia Masterworks LP.

Leonard de Paur's Infantry Chorus  
sings a commendable choice of songs  
on this LP record. Thirty five fine male  
voices under his able navigation, re-  
sult in a professional performance.  
Spirituals like "His Name So Sweet",  
and "Sweet Little Jesus Boy", sound  
fairly well with this kind of treatment.  
But songs like "Tol' My Captain",  
"Water Boy", "Great God-A-Mighty",  
and "Jerry", would fare much better  
were they to reflect the rough turbulent  
storm tossed sea rather than the calm.  
I prefer work songs to be a little less  
courtous.

**DARLING COREY,** released by  
Folkways Record Service Corp. Album  
#3 and record folio No 3LP.

"...Gentle and at the same time  
fiery and unbeatable spirit pervades  
his music,...his performances are true  
to our folk music tradition." Thus  
writes Alan Lomax of Peter Seeger. To  
this commendation I add my hosanna.

One might say that Peter Seeger  
doesn't have an excellent voice in the  
classical sense. His voice is not sweet,  
but it is tender and sensitive, as in  
"John Reilly", "Darling Corey" and  
"Come all ye fair and tender ladies".  
It is not mighty, but it is strong and  
lusty as in "Skillet Good and Greasy",  
and "Ida Red" or "I Had A Wife". It  
is not demure but pensive and blue as  
in "Danville Girl" and "Penny's  
Farm."

His bare honesty of interpretation,  
combined with his virtuosity on the 5-  
string banjo makes this an exciting  
and enjoyable record.

# RIFLEMEN OF BENNINGTON

From the collection of John Allison

This is a real topical song. It concerns a small, colonial country invaded by the army of an imperial power. Most military experts didn't give the colonials much of a chance. In population and resources, they were far inferior to the invaders. But they did have one supreme advantage: they knew why they were fighting. And, not quite 180 years ago, the armies of the United States of America bottled up the British army at Yorktown. The former colonials had proved in battle their statement that when "a long train of abuses...evinces a design to reduce them under absolute despotism, it is their right, it is their duty to throw off such government and to seek new guards for their future security."

And if the shoe fits anyone today --- let it pinch!

28 With pep-

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is simple and rhythmic, with a mix of eighth and quarter notes. Chords are indicated by letters D, A7, and G above the staff. The lyrics are written below the staff, with some words underlined. The score is divided into four systems, each with a line of music and its corresponding lyrics. The first system starts with a treble clef and a key signature of one sharp. The second system continues the melody. The third system has a G chord indicated. The fourth system ends with a double bar line. The lyrics are: "Why come ye hith-er Red-coats, Your mind what mad-ness fills? In our val-leys there is dan-ger and there's dan-ger on our hills. O hear ye not the sing-ing of the bug-le wild and free? Full soon you'll know the ring-ing of the rif-le from the tree. For the rif-le, (clap...) For the rif-le, (clap....) In our hands will prove no tri-fle."

Why come ye hith-er Red-coats, Your mind what mad-ness  
fills? In our val-leys there is dan-ger and there's dan-ger on our hills. O  
hear ye not the sing-ing of the bug-le wild and free? Full  
soon you'll know the ring-ing of the rif-le from the tree. For the  
rif-le, (clap...) For the rif-le, (clap....) In our hands will prove no tri-fle.

2. Ye ride a goodly steed; ye may know another master;  
Ye forward come with speed, but ye'll learn to back much faster  
When ye meet our mountain boys and their leader Johnny Stark;  
Lads who make but little noise, lads who always hit the mark!  
For the rifle,--- for the rifle,--- in our hands will prove no trifle!
3. Had ye no graves at home across the briny water  
That hither ye must come like bullocks to the slaughter!  
If we the work must do, why the sooner 'tis begun,  
If flint and trigger hold but true, the quicker 'twill be done!  
For the rifle,--- for the rifle, --- in our hands will prove no trifle!

The words, of unknown origin, are set to a melody by the collector  
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# OUR MUSIC EDITOR SPEAKS

-by Bob Claiborne

## AN INTERVIEW WITH JAMES HUTCHINSON

"As a worker, technician and artist, I see a tremendous future for those who use their art in the service of struggling humanity. As a Negro, I long ago learned the value of inspiring morale".

These words sum up both the life and the philosophy of Jim Hutchinson, composer, conductor, Music Editor of SING OUT, and people's artist.

"Hutch" doesn't stop with words. In addition to an exceptionally rich musical career (beginning with choir-singing at the age of seven) he has found time to work in the trade-union movement, to teach at New York's Jefferson School and conduct the American People's Chorus during the 1948 Progressive Party campaign.

Born in Germantown, Pa., in 1918, "Hutch" was active in school bands, orchestras and glee-clubs, as a drummer and singer. He continued his education as a scholarship student at Temple and Lincoln Universities, conducting the glee-club at the latter institution. Other diverse musical activities have included two years of writing music criticism for the Baltimore Afro-American, a Beaux Arts music award in 1940, and membership in Stokowski's National Youth Orchestra, which he conducted over WCAU in Beethoven's 7th Symphony and his own setting of one of Countee Cullen's poems.

After a brief stint in the army, he spent the rest of the war working in RCA's big Camden plant, where he served as educational director of U.E. local 103, and a member of its Board of Trustees, and the Philadelphia Navy Yard.

Coming to New York in 1945, he continued his studies in composition and

conducting at the N.Y. College of Music. With his wife, a painter and sculptor, he has lived here ever since. They have a daughter, Claudia.

Hutch himself would be the first to admit that his voice is of something less than operatic calibre. Nonetheless,

he has won a considerable reputation as a song leader. On a song like "Banks of Marble" he really goes to town. When the tolling farmer plows, Hutch plows. When the miner scrubs, Hutch scrubs. The audience--when it is not too flabbergasted--sings lustily.

At a recent Hoot-enanny, he amazed the audience by organizing them--at ten minutes notice--into a four-part chorus. Their rendition of "I've Been Redeem-

ed" (see page 6) amazed even its composer, and the resulting applause cracked plaster.

The main problem facing Peoples Artists, Hutch believes, is that of pulling together the talents of its various members and "integrating them on a national and trade-union level." Once this is accomplished, he believes, PA will be able to supply the American people with "the cultural weapon they demand to win the struggle for peace and democracy".

### WRITING A BOOK

Looking into the future, Hutch plans to write a book. It will contain his convictions about art and culture. Materials for it are now in preparation. The title will be "An Historical Analysis of the Function and Use of Music". The work which Hutch has been and is engaged in, is laying an excellent ground work for such a project.



JAMES HUTCHINSON

# GERMAN NATIONAL ANTHEM

## OF THE DEMOCRATIC REPUBLIC

Hanns Eisler is, of course, the composer of the famous "Song of the United Front" and other well-known songs of pre-Hitler Germany. A refugee in the U.S., he was forced to leave simply for being the brother of the Communist Gerhart Eisler. As this song indicates, America's loss is Germany's gain.

Music by Hanns Eisler  
Text by Johannes Becher  
Translated by Arthur Kevess

29

With Firmness D (Bm) Em (A7)

1. Auf - er - stand - en aus Ru - in - en  
From the ru - ins now a - ris - ing,

und der Zu - kunft zu - ge - wandt,  
Toward the fu - ture hand in hand,

lasz uns dir zum Gu - ten dien - en,  
We shall bind our wounds to - geth - er,

Deutsch - land, ein - ig Va - ter - land,  
Ger - ma - ny, be - lov - ed land.

REFRAIN G A

Al - te Not gilt es zu zwing - en, Und wir  
So we plow and learn and la - bor, And for

zwing - en sie ver - eint, Denn es musz uns  
peace we take our stand. It shall be our

doch ge - ling - en, Dasz die Son - ne  
glor - ious tri - umph That a Peopl - ple's

schön wie nie u - ber Deutsch - land  
Sun will shine On our New - born

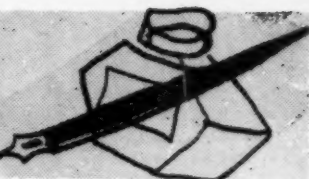
scheint, u - ber Deutsch - land scheint!  
land, On our New - born Land!

2. Happiness and peace await us,  
Germany, beloved land,  
In the fight for peace and plenty,  
Clasp we now our brother's hand.  
Bound in brotherhood we thunder,  
Every enemy must fall.  
When the world in peace rejoices  
Nevermore shall mothers mourn  
In a war-torn land.

3. Hail our younger generation!  
All our hopes reside in you,  
Led by youth, a grateful nation  
Marches forward to the new.  
So we plow and learn and labor,  
And for peace we take our stand.  
It shall be our glorious triumph  
That a people's sun will shine  
On our new-born land!

By Courtesy of German American, Inc.  
English translation copyrighted 1950, by People's Artists, Inc.

# Correspondence



## From HUNGARY

Peoples Artists, Inc.

In reply to your letter, I wish to advise you that I would like to subscribe to your publication, "Sing Out".

Also, some material on the Hungarian arts, which I trust will be of interest, has been sent to you. Thanking you for calling to our attention this interesting magazine of People's songs, I am -- very truly yours,

Imre Horvath  
Minister of the Hungarian  
Peoples Republic

## From ENGLAND

Dear Editors:

... I was delighted to have your letter of May 23 and to receive, last week, the records of HAMMER SONG and BANKS OF MARBLE. We have not got the Peekskill record yet, but will probably write to Berliners Music Shop with an exchange proposition.

We think SING OUT is extremely good and will try to find ways of distributing it in this country. The material in the Benjamin Franklin article was really first-rate and most apposite to current controversies.

With very best wishes for every success,

Charles Ringrose, Nat'l Org.  
Workers Music Association Ltd.

## From FRANCE

Peoples Artists, Inc.,

Thank you for your very interesting magazine. We have nothing of the sort yet over here. But we will in the fall, we hope. -- Sincerely,

Renaud de Jouvenel  
Le chant du monde, Paris

## From AUSTRALIA

Dear Editors,

I am writing on behalf of the People's Singing Group hoping that your organization might be able to assist us by exchanging working class and folk songs.

We have been singing folk songs, work songs, songs of national liberation, early working class and modern trade union songs, and songs of the resistance movement to fascism, of the Soviet Union and of the New Democracies of Eastern Europe. We have practically no folk songs in Australia but hope to stimulate the writing of people's song by showing what has been done in other countries and that there is a great need for a similar development here.

Barbara Brooks  
Secretary-PSG  
Sidney, Australia

PEOPLES ARTISTS, INC.  
106 East 14th Street  
New York 3, New York

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# BILLY BOY

A short parody  
on "Billy Boy"

1.  
Will you go the the war, Billy boy,  
Billy boy?  
Will you go to the war, charming Billy?  
It's a long way away,  
they are dying every day  
He's a young man and cannot leave  
his mother.
2.  
Don't you want to see the world,  
Billy boy, Billy boy?  
Don't you want to see the world,  
charming Billy?  
No, it wouldn't be much thrill  
to die on a Korean hill  
Ge's a young man and cannot leave  
his mother.
3.  
Are you afraid to fight, Billy boy,  
Billy boy?  
Are you afraid to fight,  
charming Billy?  
Oh, I wouldn't fight, by heck, to  
save the neck of Chiang-Kai-Shek  
He's a young man and cannot leave  
his mother.

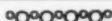
Don't you want a silver medal,  
Billy boy, Billy boy?  
Don't you want a silver medal,  
charming Billy?

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("All Over This and" cont'd)

supplied by the visits of Earl Robinson and Ernie Lieberman. Their concerts and appearances in St. Louis were an incentive and inspiration to carry on and do better.

I can't tell you all the things that went on in St. Louis and I don't mean to be all enthusiasm either. For instance, my desire to build a strong chorus was not realized. Instead I was able to get at most 12 faithful members. On the positive side was the equal participation of both Negro and white together. Our rehearsals were held at a community center, Carver House, on Friday evenings. We also made up a few songs, topical songs on Jim Crow and Housing. These may appear as "woeful ditties" to an unsympathetic ear, but touts they meant, "this is our story.....St. Louis, USA, 1950."



"Folksinger" on cover is by IRVING AMEN. Other artwork in the magazine is by our art staff.

No desire do I feel to defend  
Republic Steel  
He's a young man and cannot leave  
his mother.

16 JAN 1960

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